

मेलोफोन  
सुनहरी प्लेटदार सुइयाँ खास विलायतां  
पाठशाला की और सब सुइयों से बढ़िया



हर एक सुई से १० रिकार्ड  
बल रखने में  
एक दिवस में १०० सुइयाँ  
कामिल ॥ प्रति दिवस

आप मेलोफोन सुइयों से कविता से बढ़िया पाठ्य बना सकते हैं।

मेलोफोन स्टील नोटिक्स  
२०० सुइयों की शिन्धी का मूल्य ॥

वाशिंगटन, अर्थात् मेलोफोन में लगाने का तेल (मूल्य ॥)  
मेलोफोन की हर प्रकार की मरम्मतों के लिये उत्तम मिलेगी  
हिन्दी संक्षिप्त सूची में गाने  
मम० मल० साहा  
प्रैमियर मेलोफोन मर्चेण्ट्स  
आर. चर्मन एंड कंपनी, बलकम्पा



life of Christ, we shall make pictures  
about Rama and Krishna.

Saraswati:-

Heredit  
advantages  
in bookish  
paper - open  
to Dikhan  
Chitragat

I was not at all happy to hear that,  
and kept quiet.

Next morning he again returned to the  
theatre and found a discarded strip of  
film, studied it under a magnifying  
glass. Then he bought a toy cinema and  
picture reel from an English company.  
At home that night, with a candle light  
projector, he screened the film on the  
wall.

like a robin of  
a state.

For two consecutive months, never at  
ease unless he saw every film show in  
every cinema house in Bombay, constantly  
preoccupied with analysis, considering  
whether he could make them here. All  
the circumstances seemed against it.  
Forty years of age then, with no source  
of income on which the family could fall  
back, he was not prepared for anything  
else. Undaunted, Phalke went ahead.

Phalke:-

I kept on liquidating my little

Conway to the opinion provided  
the remedy "Pundit" and  
and Phalke's "Brahmacharya" was the  
first film made in India. Pundit was  
made by D. C. Sen and N. C.  
Chatterjee, who were both Phalke's  
relatives and ran for a season.



CORONATION CINEMATOGRAF

popular picture show at Sandhurst Road, Gurgaon  
run last week owing to the two fine films "A Dead  
Man's Child" and "Pundit" and by special request they are  
to be continued for another week, the management adding  
to the programme some new comics. While the "Dead  
Man's Child" goes to make up a thrilling drama full of  
sensational situations, "Pundit" has the power to arrest  
the attention of the kiddies. As a religious drama it has few

He is having  
white hair -  
hair in the eye  
in the ear





possessions, continued to collect price lists, slept three hours a day for six months.

quest of the Pole, 1912

1912

The rivalry among film theatres as reflected in the size of newspaper advertisements grew intenser. Along with the stage dramas, comics were now a booming attraction and would soon emerge from anonymity. A week in September found the Imperial cinema in Bombay showing "The God of Sun", "The Mystery of Edwin Drood", "The Dance of Shiva". The Gaiety, the rendezvous of the elite of Bombay, was announcing a season of the latest successes by the Ambrosio, Lubin, Vitagraph, American Bioscope, Nordisk, Pathe, Products of the United States, Italy, England, Denmark and Germany competed for a share of the Indian market.

Hiralal Sen, almost single handed, ailing from cancer of the throat

one printing is equal to one thousand words!





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and standing on the verge of insolvency, stood in competition with no less than four of the best cameramen from England working for the great **Madang**, and dozens of them working for the Government of India, and beat them at their own game by being the first to release the film, "**King George's and the Queen Mary's** visit to India"

## The visit

**Havell**, Principal, Art School,

Calcutta

Every handloom worker who is driven into a power loom factory is a lowering of Indian industrial efficiency and a depreciation of her artistic, intellectual and moral standard.

Phalke realized that to begin the business he needed Rs. 10,000. He had a friend, Yeshwantrao Waghmare, who owned a photography and sports shop at Dhobi Talao, Metro. While chatting, Dada mentioned his proposal to set up a factory to make swadeshi







films.

The next day they both go to Madkarni's father-in-law, solicitor Annasahab

Chitnis. Madkarni agrees to loan Phalke

the money. To raise the rest of the money Phalke pawns his life insurance

policy for Rs. 12,000 ( an amount only

good enough to set up a half cutting

saloon, but good enough to create an

interest in the film industry).

To buy his equipment and to learn the craft, Phalke buys a ticket to England

from Thomas Cook.

1st February 1912 Phalke sails for England.

3rd February 1912, Mandakini, the first daughter, is born.

In London, seeking a vegetarian diet,

he stays in the hotel of a Maharashtrian Muslim, Mr. Abdul.

with the help of the addresses and catalogues, he goes around several cinema equipment shops to select the machinery, but is confused by the

*it good enough to  
start a barber shop*



# LONDON







competitive claims of each rival

dealer. Finally he reaches the

office of the Bioscope, a cinema

weekly, next to **Piccadilly** Circus,

and impresses the manager Mr. **Cabourne**

with his knowledge of cinema. Cabourne

at first tries to dissuade him from

taking up the profession, pointing out

that there were a number of producers

even in England who were not

successful in filmmaking. For the next

eight days he had long discussions

with Cabourne on all aspects of film

making. By now Cabourne had become a

friend. Observing Phalke's discipline

zeal and foresight, he telephoned Mr.

**Cecil Hepworth**, owner of a studio

thirty kilometres from London, to make

an appointment.

Mr. Hepworth comes to Walton station

to receive Dadasaheb Phalke. He visits

the studio, and observes. On the

recommendation of Mr. Hepworth he buys

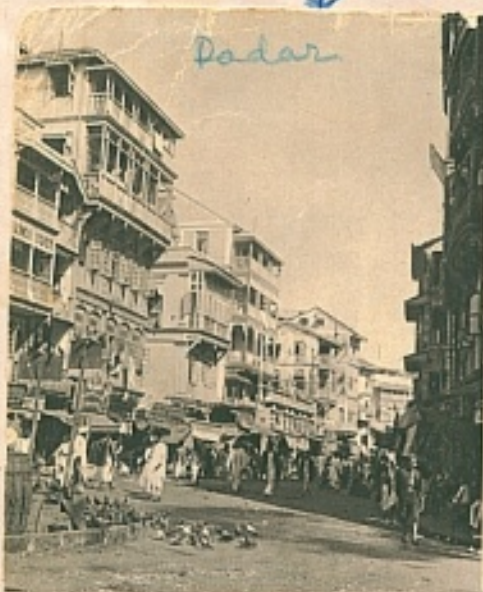
a Williamson camera for £ 50, and a



I don't ask anyone to sit by me for a chat. But you strike me as a man different from others. You like to think. You're not bound only by monetary considerations, like ninety-nine point nine per cent of people. Am I right?







printing and perforating machine. He places an order with Kodak for some raw film material.

1st April 1912 Phalke returns to

## BOMBAY

He shifts to the bungalow of Seth

Mathuradas Vanji Valji at DADAR,

formerly the premises of Laxmi Printing Art.

The equipment and raw material ordered in London arrives at Bombay port. He decides to make a short film in time-trick.

lapse photography. In the Phalke home,

the precious camera is jealously guarded from the children by Mrs.

Phalke (Kaki). It is mounted before a pot of earth. Phalke worked out the mechanism of intermittent photography.

A capsule history of the growth of a pea plant into a pea laden plant. He shows it to friends and various

financiers with the help of Seth Umashankar, owner of an electric shop

at Kalbadevi. Solicitor Chitani and

Yeswantrao Warkarni congratulate him



26

From which games do the following phrases originate (i) rank and file (ii) winning hands down (iii) letting opportunity slip through your fingers and (iv) back to square one.

26 (i) Chess (ii) horse racing. A jockey who is far ahead when nearing the finish can afford to leave the reins and let his hands hang down (iii) cricket—from missing an easy catch and (iv) football. Commentaries used to divide the field into squares for easily pinpointing the location of the ball. When a ball came to the centre after a goal was scored, they used to say, 'Back to square one.'



on his success. He looks for the subject for his first feature film. Still postponing the crucial Krishna project, Phalke now decides on a slightly easier topic, likewise based on Indian mythology and judged by Phalke to have powerful appeal. The story is that of Harischandra, a king so devoted to truth and duty that for their sake he sacrificed everything including wealth, kingdom, wife and child. He advertised in Bombay's "Indraprasth" for handsome faces.

...and the blue black person told me he had acted the role of Mahashweta...

...after two hours descended another gem of an actor. He gave an impression of looking at the boxes kept in the inner room while he was talking to me.

I knew that he was cross-eyed...

...in the afternoon a man with a forty inch waistline came to claim the role of Taramati in my "Harischandra"...

...I looked at a mirror in a betel leaf shop. Any man chewing betel leaf in front





of a shop would look at the shop mirror and would indulge in a play of his eyes, examine himself with a serious face for any fault in his dress, and only when he is convinced after seeing from all angles that there is not the slightest flaw, would he move off with a smile.

In India herself there would be crores of mirrors. But how many faces will there be which could really grace these mirrors, and how many of these are likely to come to my films?

No decent Indian woman would think of acting in a film. Phalke visits red light areas. In a restaurant at Grant Road, he watched a young man at work, a cook with slender features and hands. Phalke asked him what he was earning. Ten rupees a month, the young man said. Phalke offered

him fifteen to work in his films. The young man, A. Salunke, thus joined the enterprise and played the heroine, Taramati.

Phalke invites his childhood friend, Telang, to shoot the film. Pandurang Gangadhar is



#### TO FIRST ACTRESS WITH CURVES

The first heroine who popped the bottom of millions of male hearts was — believe it or not — a man in a remarkable more (that continued for years after the dawn of cinema). Phalke took a delicate looking man's assistant called Salunke as his heroine in Raja Harishchandra. This was after competitors had refused to let her wear before the





employed as the backdrop painter, and  
 Dattatray Samodkar Dabke as Raja  
 Harischandra. Bhalkhondra Babarao plays  
 Rohit.



## AT Work



Phalke wrote the scenario, erected the  
 sets and started the actual shooting  
 after the monsoon.

Shooting by day and developing at night  
 the work progresses. The costumes and  
 properties come from Rajapurkar Natak  
 Mandali. The outdoors are shot at a  
 village at the Pune railway line,  
 Vangani. The villagers take their  
 swords for real. Kashi is staged in

Trimbakeshwar, his birth place. The unit  
 of Phalke Films stays there for a month,  
 like a family. Saraswatibai ( Kaki ) looks  
 after the family.

Requiring a dancer for one sequence.

Phalke trains and hires a dancing girl,  
 but her patron arrives and f  
 the girl away.

Saraswatibai, shy of appearing on the  
 screen, declines to play the "nati"

( narrator ).

*Trains*

*(stays at his  
 childhood  
 home —  
 his mother  
 He recollects  
 in folk)*



1913: Famosa tycoon  
 responsible  
 for headline walking out of  
 Raja Harishchandra — he  
 doesn't want his mistress  
 to work in films

*Amrit*



Phalke completes the film in six months.

"Raja Harishchandra" - some shots:



## shots

1: The royal family in full public attire, the king is teaching his son to shoot with bow and arrow. The arrow goes out right to left, and a dasi enters, holding a pumpkin with the arrow in it. Then some people appear from behind ( realm of adjectives, theatrical blocking ).

Title: "At the request of the citizens, the King goes out on a hunting expedition."

Shot 2: Mountains at the back, a river in front: the men are moving left to right.

Shot 3: The King and his men suddenly go around a tree, come straight towards the camera at sharp right angles to their earlier movement.

Shot 4: has the camera placed along the same axis with respect to the horizon as shot 2, now showing rocks. As the men move right to left ( opposite to shot 2 ) the camera again underlines their movement with a R-L pan.

Shot 5: reveals a position considerably



THE ORIGINAL VERSION





# A LA CONQUÊTE DU PÔLE



STAR-FILM Géo MÉLIÈS. THÉÂTRE ROBERT HOUDIN, 8, BOULEVARD DES ITALIENS - PARIS.



behind what it was in Shot 4; now the rocks are in the far distance. The men raise their bows and shoot arrows out of frame left, diagonally.

Shot 6: the camera again follows the men with its new placement, for we once more see the men frontally before us, a dead leopard before them.

Title: "Hearing the pitiable cries of some women, the king proceeds on the track of the noise."

Shot 6 continues and we see the king move left, listen, move right, listen again, move left once more to listen and then exit left.

Title: "On the mere strength of his performance, the sage Vishwamitra achieves the help of the three powers against their will."

Shot 7: The terrible sage Vishwamitra is sitting in the foreground with his back to us; before him is a fire. On the right is a hut. The priest comes and sits before Vishwamitra. There is a dissolve and we see the three 'powers'





The City of Smoke -  
Smoke and rain on  
Coal.



which had presumably interfered with his meditation now in the fire, formed and bound by the smoke.

Shot 8: is brief; it shows the king and his men move purposefully towards the noise.

Shot 9: Harischandra makes a straightforward stage entry from left into the sage's area. The king takes pity on the trapped 'powers' and releases them with his arrow.

Title: "Whereupon the sage is greatly offended and the king, to appease his wrath, makes him a free gift of his kingdom."

1913



But producing the picture was only half the battle. Equally important was the job of exploiting the picture with proper promotion and publicity. 21st April 1913, 6.45 p.m. - charity show of "Raja Harishchandra" at Olympia theatre for a Catholic hospital. The guests of honour were Dr. Sir Bhalchandra Krishna Bhatwadekar, Sir

ON THE 10th  
HARISHCHANDRA  
THE KING OF THE  
TUNGSTEN FILAMENT  
BULBS  
THE TWO BROTHERS  
LAUNCHED THE  
MAHARASHTRA CINEMA  
IN KOLHAPUR IN 1913  
AND EXHIBITED  
SILENT FILMS OF THE  
TIME. BUT THEY  
DID NOT QUITE LIKE  
THE FILMS OF  
DADASHAHEB PHALKE.  
THAT GAVE  
THEM THE FURTHER  
IMPULSUS FOR  
MAKING FILMS ON  
THEIR OWN.



राजशाहजी महाराज  
नीलेश पुढेकार  
Tungsten filament

bulbs.

The two brothers launched the Maharashtra Cinema in Kolhapur in 1913 and exhibited silent films of the time. But they did not quite like the films of Dadashaheb Phalke. That gave them the further impetus for making films on their own.





1913

## THE FIRST FILM — MUCH ADO AND WHAT A TO-DO!

Rapid reverse to May 13, 1913! The first Indian-made silent film — **RAJA HARISHCHANDRA** — is about to be released at Coronation Theatre, Girgaum.

The stage show has done its act. The live band has struck up a tune and now the screen flickers alive. Cinemagic envelops the audience for the next half an hour (yes!). The tale of the truth-obsessed king is declared a hit and runs for a record 23 days. Coins pour in at the box-office and soon bullock carts have to be hired to cart away the bags!

One man's vision lies fulfilled! Dadasaheb Phalke has single-handedly fashioned an industry! He has justified the long emotional distance he'd covered from the day he saw a foreign film, *Life Of Christ* and experienced a burning yearning to replace Christ with Krishna. The ex-painter risked financial and physical (the old-fashioned cameras almost made him blind) ruin, sold his wife's jewellery — all to follow his calling and make this Pauranic hit. To build the Indian idiom for the new language of cinema.

Apape, agog, aghast and aglow — that's how he left his audience — and us!

### CONTRIBUTING LITERATIERS

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GLORIOUS MOMENTS



**Krishnagopal Phandekar**, Sir **Marmohandas Ranji**, famous solicitor **Shri Jayant Madan**, **Vinod Datt**, and Small Causes Judge **Mr. Donald**. That day **Mandakini** was left at home with a high fever.

A jam-packed house gave a big hand to the modest, unpretentious person called D. G. Phalke, the man who made the film and who sat quietly in the midst of the gathering. All those who attended this momentous show knew that history was being made before their eyes.

19th August 1913, an interview with 'Kasari' following the screening of "Raja Harishchandra" at Baliwala theatre in Bhavanipeth, Pune.

3rd May 1913, an advertisement in 'The Bombay Chronicle' announcing "Raja Harishchandra" at Coronation cinematograph and variety hall, Sandhurst Road, Girgaum. Extra items- **Miss Irene Delmar's** duet and dance,

The story treatment in the film is episodic. The influence of Raja Ravi Verma painting on the costume and decor of the mythological characters in Phalke's film is quite striking.



The first advertisement of "Raja Harishchandra" which appeared in the Bombay Chronicle issue of May 3, 1913, when the film was screened only once.

**LIPTON'S**  
TEA



ALEXANDRA  
THEATRE,

LOHAR STREET.....CRAWFORD MARKET.

TO-NIGHT! 3 TO-NIGHT!!

7.....8-30.....10 SHOWS 7.....8-30.....10

PHENOMENAL SUCCESS OF  
RAJA HARISCHANDRA.

AN ENTIRELY INDIAN  
PRODUCTION BY INDIANS.

RAJA HARISCHANDRA

A Drama from Indian Mythology.

SEE THE ROYAL TIGER HUNT  
SEE THE FIRE IN THE JUNGLE  
THE BURNING GHATS BENARES.  
THE APPARITION OF MAHADEV.  
Usual Abundance of Comics.

NO ADVANCE IN PRICES.





a comical sketch, Alexandroff the wonderful foot juggler, Tiptop comics. "What Job was in the Christian Bible so Harischandra is in Indian mythology."

Credits:

Camaraman - Trimbak Balaji Telang.

Harischandra - Dattatray Damodar Dabke.

Taramati - A. Solunke.

Rohitdas - Bhalchandra.

Disciple - Dattatray Kshirsagar.

Hangman - Dattatray Trimbak Telang

His wife - Ganpat Gangaram Shinde.

Time-keeper, judge and vasisht - Vishnu

Hari Aundhkar.

Screening of "Raja Harischandra" at Nawab theatre, Surat.

"For two annas see 50,900 pictures, two miles long and a quarter of an inch wide."

On 20th October 1913 the family of Phalke Films shifts to Nasik to set up the studio.

For Rs. 75 Haudacha Bungalow, an



Mape  
travelling with  
the film train



ENGAGEMENTS.

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ALEXANDRA  
THEATRE,

---

LOHAR STREET.....CRAWFORD MARKET.

---

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NO ADVANCE IN PRICES.

28 JUNE 1913

outhouse in Phule Market owned by  
Balokrishna Dadaoji Vaidya, a Gujarati  
landlord, is hired.

Next to this three-storey outhouse  
was a small copse containing all kinds  
of trees and an extra large lime tree.

*lime tree*

He starts preparing for "Bhasmasur  
Mohini", his next film. He had  
already shot bits of "Nal Damayanti"  
but had to give up the project as the  
main actors, Sadashiv Kanade and  
Vishnu Hafi Aundhkar, had left the  
company.



The Chittakarshak Theatre Company  
owned by Rambhau Daji Gokhale visits  
Nasik with their parrot beaks and  
Shakespeare plays. Dadasaheb invites  
Kamalabai and her mother Durgabai to  
act in "Mohini Bhasmasur". Not  
satisfied with the money offered,  
Kamalabai refuses. Durgabai takes  
the role of Mohini for Rs. 60 a month  
(it is said that Kamalabai refused  
being down with fever.) Kamalabai is



...the same girl who left with her Seth during the making of "Raja Harishchandra".

the same girl who left with her Seth during the making of "Raja Harishchandra".

**Kamalahai:**

Since I had a short stature and the actor playing Vishnu was a full half - yard taller than me, the story demanded that Vishnu had to transform himself into the female charmer...

I was thirteen at the time, and my mother **Purgabai** who acted as Parvati was also in the unit. Phalke's daughter Mandakini was a little child and I used to look after her. We used to help

Saraswatibai in washing the film at night. A fountain in Phalke's backyard was used as a developing tank at night. And we used to help Saraswatibai in her technical chores.



There were no reflectors in those days, and sheets of white cloth were used for this purpose.

**PURE INDIAN TEAS**  
H. J. MEYERS & COMPANY.

Saraswatibai used to perforate and develop the film at night in a tank in the **kitchen** and cooked for and played



**LIPTON'S** **Tea** **is** **Irresistible** **and** **Delicious**

nutrition, and digestion. People think that digestion takes place in the stomach. That is wrong. The stomach is only a vessel where the reaction takes place. The actual digestion takes place because of electrical waves sent by the brain... **DIALOGUE**

"I thought of taste, too. You know the various tastes? Astringent, pungent, sweet...? They are actually electrical waves emanating from the food, we receive these waves on our tongue and transmit it to the brain..."





